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EXPANDING HORIZONS FOR MUSIC THERAPY--COMPENSATORY EDUCATION FOR THE CULTURALLY HANDICAPPED.

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DESCRIPTORS- ATTITUDES, COMPENSATORY EDUCATION, *CULTURALLY DISADVANTAGED, CONCERTS, CULTURE, DISADVANTAGED YOUTH, *ECONOMICALLY DISADVANTAGED, EVALUATION, *LEARNING, *MUSIC, OPPORTUNITIES, *PERFORMANCE, QUESTIONNAIRES, SOCIOECONOMIC STATUS, SUBCULTURE, SELF CONCEPT, TRANSFERS, YOUTH,

THE PURPOSE OF THIS STUDY WAS TO DETERMINE THE EFFECTS OF LIVE MUSIC PERFORMANCES UPON ECONOMICALLY AND CULTURALLY DISADVANTAGED CHILDREN. TO EFFECT THE STUDY, A SERIES OF SCHOOL CONCERTS BY OUTSIDE PROFESSIONAL PERFORMERS WAS PRESENTED TO STUDENT AUDIENCES IN DISADVANTAGED SCHOOLS IN THE ESPANOLA VALLEY AND SANTA FE, NEW MEXICO. EVALUATION PROCEDURES WERE ESTABLISHED TO DETERMINE THE EFFECT OF THESE CONCERTS IN TERMS OF HOW MANY MUSIC FACTS THE STUDENTS ACCUMULATED AND HOW MUCH THEIR ATTITUDES WERE CHANGED ABOUT MUSIC. THE METHODOLOGY INCLUDED--(1) OBSERVATIONS BY THE RESEARCHER, (2) INTERVIEWS AND DISCUSSIONS WITH TEACHERS, SCHOOL PRINCIPALS, AND THE CHILDREN, AND (3) THE USE OF SEVERAL QUESTIONNAIRES DESIGNED FOR SELECTED CONCERT SITUATIONS WITH CHILDREN. THE FOLLOWING CONCLUSIONS WERE MADE AS A RESULT OF CHILDREN OBSERVING LIVE MUSIC PERFORMANCES--(1) CHILDREN CAN ACQUIRE FACTS ABOUT THE MUSIC, THE PERFORMERS, THE INSTRUMENTS PLAYED, AND THE PERFORMANCE AS A WHOLE, (2) ATTITUDES MAY BE OBSERVED IN EXPRESSIONS OF THEIR INTEREST IN THE MUSIC AND DESIRE FOR STUDYING AN INSTRUMENT HEARD IN THE PERFORMANCE, AND (3) TRANSFER EFFECTS IN THE AREAS OF ACCULTURATION, AND SPECIFICALLY, SELF-CONCEPT, ARE MOST DIFFICULT TO MEASURE. FURTHER RESEARCH IN THE AREA OF LIVE PERFORMANCES SHOULD INCLUDE THE USE OF STATISTICAL TECHNIQUES AND A DETERMINATION OF THE EFFECTIVENESS OF DIFFERENT METHODS OF PRESENTING MUSIC. (ES)

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EXPANDING HORIZONS FOR MUSIC THERAPY:

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Introduction

"Expanding horizons for any field may be revealed when one who is trained in a particular discipline is able to experience a wider scope for the application of his special knowledge and skills. Such was the case when the writer became involved for a year in a research pilot study seeking to evaluate the effects of music performances upon school children, especially children who were considered disadvantaged, or culturally deprived. Horizons for the writer in terms of his own specialty, Music Therapy, expanded as he observed some examples of the effects of "live" music performances in "disadvantaged" schools and was stimulated to speculate about applications of Music Therapy into the broader fields of education and of music performance. It is the goal of this paper to describe how these expanding horizons were perceived, how basic evaluation was attempted in the pilot study, and how further study and research might be conducted so as to promote the furtherance of such horizon-stretching.

Definition and Discussion of Terms

Certain terms in this paper need to be defined and discussed, (from a philosophical standpoint as well as a scientific one.)

Disadvantaged is a term which generally refers to persons in our society whose existence is economically marginal, and who have not had (or who are not taking) the advantages most other people in this society do have. Marburger describes disadvantaged children as follows:

> Children who, all too often, reflect in their school experiences indifference to responsibility, non-purposeful activity, poor health habits, and inadequate communication skills. These youths have limited experiences of the sort expected by the school, such as responsibility, meaningful independence, and contact with social, cultural, political ideas, and institutions; little mastery of reading skills; and a failure syndrome resultant from apathy because of poor adult models, community and neighborhood indifference, and a total experience which offers no precedent for success.[2]

Culturally deprived is a term which is usually associated with those who are described as disadvantaged from the socio-economic standpoint. However, like juvenile delinquency, cultural deprivation can occur in children from middle and upper socio-economic levels, and is often a product of neglect, or indifference on the part of the principal environmental contacts of the child--parents, schools, sub-culture, etc. It implies a deprivation of contact or involvement in all aspects of our own culture, particularly as communicated through the arts.[3]

Compensatory education is a term usually employed in the field of special or exceptional child education, but which more recently has been applied to education which is intended to "make-up" for that which some individuals and groups within our society have lacked in their own experiences in public education. To quote Marburger again:

> The principle of compensatory education has long been recognized by educators and citizens in the form of a different and additive experience for the physically and emotionally disadvantaged youth. The deaf child needs special equipment and teachers if he is to survive the school situation. The blind, the crippled and the cardiac children also need specialized personnel, materials, equipment, and facilities if they are to achieve school success. These additives the taxpayer provides so that the educator can teach. With them, educators have made school success and the good life available to the physically handicapped. How ironic that they are (so far) unable to do the same for millions of children whose only handicap is the poverty of various kinds they have endured, which makes them unable to learn adequately at school.[4]

The main problem in defining cultural deprivation, the disadvantaged, and compensatory education develops when decisions have to be made as to <u>specifically</u> who fits into the categories, and <u>exactly</u> how much compensatory education should they be given. At present federal government programs in the "war on poverty" set up certain criteria, such as a family with an annual income of under $3,000 being considered disadvantaged. Where a large percentage of children in a school come from such families the schools become eligible for certain federal aid assistance programs. It is not the intention of this paper to go into detail about such programs, but only to note the difficulty--other than in broad, general ways--of defining precisely what the terms mean. (This may be compared with problems of precise diagnosis of sickness or of behavior analysis often encountered by the Music Therapist.)

From a philosophical point of view one must consider the question of standards of cultural adequacy, standards or levels of adequate "advantage," and educational standards in general if one is concerned about compensatory measures. When <u>any</u> level of government undertakes to balance the scales and to determine what is "fair" and necessary in education for all children, it is inevitably involved in standards.

By and large such standards are constantly changing and evolving. Leadership is provided by institutions of higher learning, governmental agencies, parents, teachers, and ultimately, in a democracy, by all of "the people." In a country with as much diversity as we have, standards--even minimum standards--must be carefully considered. There is always the danger of imposing <u>some</u> standards upon certain sub-units of our culture which would not be most desirable to persons in that sub-culture.

Perhaps the key concept is one of providing the opportunity to everyone within our culture to be exposed to the widest possible spectrum of cultural stimuli, and the vigilant attempt to avoid any too-great a narrowing of such stimuli, or setting too rigid or too personal standards of taste for others.

It is obvious that care must be taken in deciding where there is cultural disadvantage or cultural deprivation in our schools. In the U.S.A. there is a general agreement that every child has a right to be basically educated in music as well as in the other academic areas of the "three R's." This means regular and frequent exposure and teaching. There are many schools which do not meet such a basic standard. Many of these schools "qualify" for the present federal assistance in compensatory education for the disadvantaged. The many others which do not meet such criteria and yet do not have music education at the minimal level also would seem to deserve consideration for "compensatory education" efforts. But that is another matter.

In this project the funds for live music performances in schools were provided mostly by the federal government. Most of the performances observed by the writer in the Española Valley and in Albuquerque, New Mexico were arranged by Youth Concerts of New Mexico under the direction of Mrs. Charles Collier. Others, especially some programs given in Albuquerque schools, were arranged through the public school music supervisor, Mrs. Virginia LaPine. The pilot evaluation project of 1966-67 was sponsored by the University of New Mexico Department of Music, and was originally proposed by Dr. Jack Stephenson of that department. The writer was recruited to direct the research project.

The Youth Concerts format is based on the following "Guiding Principles:"

> Arts teaching has as its objective the fullest development possible of the creative potential of each child. Effective arts teaching must include early and continuing exposure to and involvement in the best of arts expression from all the many cultures of the world spanning the past and the present. Live performing arts presentations embody powerful teaching tools. In conditioning children and developing their sensitivity towards the arts, the impact of the personal communication serves as one of the most important means of teaching.
>
> By involving the child
> By awakening innate responses to creative expression
> By developing new attitudes
> By increasing the ability to discriminate
> By stimulating the desire to participate and create
> By arousing awareness of values in the child's own cultural heritage and by introducing the child to other than his own cultural traditions, allowing comparison of the varied streams of creative expression with recognition of the place of each in the panorama of man's artistic achievement from all over the world.[5]

The procedures involved in the Youth Concerts were:

1. Planning by YOUTH CONCERTS and school authorities to select events, schedule performances, make survey of facilities and establish educational objectives.

2. YOUTH CONCERTS books artists. Provides artists with schedules and analysis of each audience. Flexible basic repertory chosen.

3. Pre-Concert Orientation
   Conferences with principals and teachers and objectives discussed. Advance materials provided schools such as flyers, posters, teaching guides, programs, films, etc. Specification for physical setting of event gone over with appropriate school representative including seating of audience, stage, lighting, amplification. Form of opening event with announcement by principal or music teacher and similar details carefully planned. Preparation and release of press notices.

4. Supervision of event by YOUTH CONCERTS representative, a qualified performing arts educational specialist.

5. Follow-up procedures to intensify experience
   Distribution of proposed follow-up materials reflecting lessons learned and material presented in recent experience. Suggestions of appropriate films, recordings and books to reinforce program. [6]
   Tests, and suggestions for using experience in other disciplines.

In devising evaluation procedures the writer first observed several of the performances in schools. The first series of school concerts observed were in disadvantaged schools in the Española Valley and in Santa Fe. The Schönfeld Duo, composed of Alice Schönfeld, violin, and her sister Eleonore

Schönfeld, cello, were the performing artists. A total of 5500 students in grades K through High School heard the live performances. Some of the experiences can be illustrated through the following SLIDES AND TAPE RECORDINGS:

Slides

1. Española Elementary - school yard (color-Michel)
2. " " - school (color-Michel)
3. DUO arriving at a school (#1) (B & W-Collier)
4. Children awaiting DUO (#3) (B & W-Collier)
5. Children anticipating their turn to hear DUO (#12) (B & W-Collier)
6. DUO performing (#) (B & W-Collier)

**** TAPE RECORDING - SCHÖNFELD DUO - several excerpts from Ravel's "Tres Vif" (cues:...jazz -"bass fiddle plucked")

7. Audience listening (#4)
8. Audience applauding (#5)
9. Audience - (typical cafetorium concert hall!)
10. Audience participation - child playing a real Strad Cello (#18)
11. Audience participation - child playing cello in the DUO (#19) - girl

**** TAPE RECORDING (child playing 'cello, Alice plays "Twinkle, Twinkle" on violin)

12. Audience participation - child playing cello in DUO (#8) - boy
13. Children applauding their "representative" - (#21) close up
14. Another artist who performed later, Daniel Domb, 'cello, illustrates involvement of older children -(GLASS SLIDE)

Purposes and Problems

After several observations of this type, the "Purposes and Problems" of the study were developed more specifically. Originally the purpose of the project was to evaluate both methods and effects of live music performances. However, since methods may best be refined and tested after effects of a learning-teaching process have been determined

more specifically, and education goals set, it was decided to concentrate on evaluating <u>effects</u>, postponing a study of methods until later, when specific methods of presentation might be compared, e.g., pre-concert briefing versus no briefing of children.

(Methods of presentation in this study were not completely ignored. As noted above, changing and improving approaches was a natural part of the process of the live music performances. From the observations of performances a list of "do's and don'ts" were collected into a preliminary manual to guide future performers, teachers, and administrators.)

Results of any procedure in schools ought to be evaluated in terms of learning. This became the focus for the present study. Any learning from exposure to the live music performances should be measurable in terms of <u>facts</u> and <u>attitudes</u>, as is true for other learning experiences. In this study the facts and attitudes sought would be directly related to the music and its performance. In addition, some possible transfer effects of the experience might be measurable. It was hoped such transfer effects, in terms of the implications of the experience for culturally deprived children, might be found in changes of self-concept, or in newly developed awarenesses of the larger culture of which they were a part. Also, such implications might be observed for the child who was a member of a sub-cultural group within a multi-cultured community, whether or not he was "disadvantaged." The <u>problem</u> was formulated, therefore, as follows:

1. When children are exposed to live music performances what will be some of the specific outcomes in terms of learning: about musical instruments, how they are played, how one might begin study on them; in terms of historical and stylistic aspects of the music, the composer; in terms of the intended function of the music, facts about the performers, and similar <u>facts</u> related to the performance and the music?

2. What will be some of the specific outcomes in terms of attitudes as seen in the children, e.g., toward attending future performances, possible future study on the instruments played, or toward hearing the same music (or similar music) again?

3. What transfer effects of the musical experience in terms of implications for the disadvantaged and culturally isolated child might be observed? Will there be clues as to how such experience might serve to enhance the child's self-concept? - In his becoming better acculturated to the larger society in which he lives?

Before proceeding with a description of the Methods and Procedures employed in the evaluation project some further examples of the types of concerts presented may be in order. These excerpts by no means represent the entire range of soloists and groups presented, but they do illustrate some of the characteristics of such concerts, and some of the variables which needed to be considered in any evaluation of "effects."

TAPE RECORDED EXAMPLES:

II. Musical Arts Vocal Trio (A San Francisco group): Yvonne Cadwallader, Florence Bierman, and Allan Price, with Nino Comel, pianist-director. Illustrate vocal techniques.
- This group was presented mostly to junior and senior high school students, but could easily have adapted their program for younger children.
- The excerpts really do not do justice to the versatility of the group in their singing of arias and choruses from Opera, and in illustrating a survey of the history of Opera, but they do show some special techniques of getting audience involvement,
- and also their use of folk-music material ("I Bought Me a Cat") to insure continuous involvement and identification by audience.

**** PLAY TAPE

III. Vocal Soloist: Jeanne Grealish, with Prof. Jane Snow, of the University of New Mexico.
- This illustrates (1) the use of University level artist-teachers, and (2) techniques employed with elementaryschool children.

**** PLAY TAPE ("Elf Song -- explanation and singing)

IV. University of New Mexico Student Woodwind Quintet: Tom Sullivan, Rhonda Beauchamp, Michael Shaver, Robert Nossett, and Peter Benni, under the direction of Prof. James Thornton.

-Illustrates how instruments were demonstrated and related to their function in the music to be played. This group served as the basis for one of the evaluation questionnaires to be described below.

**** PLAY TAPE

V. Dancer, Eve Gentry: Perhaps better than any other performance this illustrates a creative approach to the teaching-performing technique. In this particular recording Miss Gentry involved some 300 1st, 2nd, and 3rd graders in her modern dance improvisations using recorded sounds such as drums, train whistle, and Oriental music.

**** PLAY TAPE Show Slide (Glass #2)

VI. Harpist, Susann McDonald: Illustrates the teaching-performance with a unique instrument, the harp, with over 400 students (crowded and seated on the floor in a "cafetorium" of the Pajarito school in Albuquerque,) and how children were involved in playing the harp (glissandos.)

Questions and answer period.

***** PLAY TAPE Show Slide (Glass #3)

VII. Youth Symphony:

Consisting of school-age performers in the Albuquerque Youth Symphony.

- Illustrates the presentation of a large group, with the "stimulus-models" for disadvantaged children being children of their own age and from the same general locale.

****** PLAY TAPE

VIII. Flamenco Dancer and Guitarist, Vicente and Miguel Romero:

- Illustrates the potential for self-concept enhancement for some of the disadvantaged children through provision of an easy-to-identify with stimulus-figure, and through calling attention to important contributions of the Spanish traditions and culture to our own total cultural life in America.

******* PLAY TAPE (note: recorded at Espanola High School)

Methods and Procedures

As noted above, evaluation began with observations of numerous performances of live music in the schools. Occasional interviews and discussions with the performers, the teachers, and school principals, and sometimes the children, also, were done. Several experimental questionnaires, designed to be used with the children in selected concert situations were developed for more precise evaluation.

The first questionnaire form was used at one of the schools where the Albuquerque Youth Symphony performed on its first spring tour. Although only a few students were given the questionnaire, it served to try out pre- and post-concert sampling of information gained. It also provided a guide

for teachers to whom it was sent; these teachers were asked to write a letter evaluating the reactions of the children to the concert at their particular school.

The second questionnaire resulted from a series of observations of performances by the University student woodwind quintet. Based on what the group had been trying to teach and on questions asked by the children, this questionnaire was developed for use in pre- and post-test sampling at one Espanola school where the quintet was scheduled to perform. The questions dealt with facts and attitudes about the music and its performance (including instruments, performers, etc.). In addition, a few questions were used to attempt to determine the predominant modes of response chosen by the children to music (intellectual, sensory, associational, emotional.)[7]

The questionnaire was distributed to 333 students in an elementary school in Espanola, New Mexico a few days before the scheduled concert, and then given out again to the same students several days after the concert. Children responding were all from 4th, 5th, and 6th grades. Questions were of the multiple-choice type.

A third questionnaire was developed as a follow-up evaluation of a concert by the Albuquerque Youth Symphony in Espanola. This questionnaire was given only once: three days after the concert. It was designed to elicit (in ten multiple-choice questions) some of the facts expected to have been imparted through the concert, and (in a free-response question) to elicit some "free" comments from the children. Respondents were all 5th and 6th grade students from several schools in the Española Valley. (Other students who attended were from junior and senior high schools, but were not given the questionnaire).

A final method of evaluation was a memorandum-questionnaire sent out to all teachers, principals, performers, and others who had participated in the program (both in Espanola and in Albuquerque) which asked for general comments and evaluation.

Results

1. From the questionnaires sent to one school for pre- and post-concert evaluation of the Youth Symphony Concert, there was a large gain from pre- to post-response in percentage of correct answers to two questions which concerned (1) the type of music that symphony orchestras play ("representative of many different styles") and (2) the actual size of a symphony orchestra. For other questions, however, there was a decrease in percentage of correct responses, e.g., a question dealing with when the "best" time was for a child to begin study on an instrument. It was speculated that this decrease was due to a confusion in information expected to be presented and that which actually was presented to the children at the concert.

An additional source of evaluation of this particular concert came from letters sent by principals and teachers in the schools where children heard the symphony performance. By and large these letters reported a favorable reception and response by most of the students to the concerts.

2. The questionnaire which concerned the University Woodwind Quintet Performance given for 4th, 5th, and 6th graders in Espanola received many interesting responses and in all questions, showed a decided difference between pre- and post-concert answers. (This questionnaire instrument was being tried out as much for the feasibility of using questionnaires as it was to compare information held by the children. It was by no means an attempt to "test" their knowledge about music in general, nor even what they had learned in toto from the exposure to the woodwind quintet.)

   An example of responses and their change from pre- to post-concert questionning is found in the number of children who indicated they had never attended a concert before: from 49 in the pre-concert group to only 12 in the post-concert group.(!) This is an example of possible ambiguity in the question, i.e., perhaps some did not think of the school performance as a "concert."

   Other multiple choice questions showed large increases in percentage of correct responses between pre- and post-concert answers, e.g., 56% found that the tuba was NOT a member of the woodwind quintet after the concert, while only 39% had recognized this before; and 68% found that the bassoon was the largest instrument in the quintet after the concert, while only 37% knew this before. Similar gains were shown in other questions concerning

the quintet, the music, etc.

Comparison of pre- and post-concert responses in the attitude area, through a question asking which instrument in a group of 10 the respondent would like to study, showed a large favorable gain for the instruments in the quintet--for all of the instruments except the clarinet. No attempt has yet been made to interpret this finding!

As for modes of response chosen by the children, there appeared to be little change between pre- and post-concert responses, except for a very slight increase in the use of the "intellectual" response category. The majority of responses of the children for both pre-and post-concert were in the other three categories--sensory, emotional and associational. Whether or not the change in mode of responses had any relationship to the self-concept or other extra-musical concepts of children can only be speculated at this point.

3. The follow-up questionnaire used with Espanola Valley children after the Youth Symphony concert, received many interesting and sometimes surprising responses, e.g., 103 of 282 questioned had never attended a symphony orchestra concert before, but 142 HAD attended such a concert at least one time before and 37 had attended more than 3 such concerts. As for "enjoyment" of the concert only two chose the response "not at all," 31 chose the response "not much," 44 chose "a little," 56 - "a great deal," and 153 chose "very much" as their response.

Responses relating to facts about symphony orchestras, music they play, instruments in them, composers, and musical forms (questions developed from the concert to be presented) indicated that some learning apparently had taken place from the concert (although, without using the pre-/post-concert technique, it was impossible to be certain the knowledge was gained from the concert exposure alone.)

Questions on composers and musical forms received the most incorrect responses probably due to no emphasis on this at the concert. Much more revealing than any of the multiple-choice questions were the more or less open-ended responses to the question inviting the children to write something about how the music affected them. Answers to this last question ranged from "I was bored" to "I was on the edge of my seat the whole time." Many said the music reminded them of a specific person, place, or event; some mentioned TV shows and cartoons, others, a story they had read. The majority of these responses could be classified as being very positive, and perhaps indicative of strong personal involvement.

Comments from teachers, principals, participant-performers, and University professors often referred to the unique value of the live performance exposure for its learning potential.

Conclusions

In answer to the three questions stated as the Problem the following conclusions may be made:

1. Specific, measurable outcomes may be observed in terms of learning when children are exposed to a live music performance, such outcomes being seen as facts acquired about the music, the performers, the instruments played, and the performance as a whole.

2. Specific measurable outcomes in terms of attitudes toward all the factors of a live music performance (as in 1 above) may be observed in expressions of the child's interest in the music, in his desire for studying an instrument heard in the performance, and in other responses.

3. Transfer effects in the areas of acculturation, and specifically, "self-concept", are most difficult to measure. Some clues may be found in "free" responses children make in verbal expression about the concert experience, but more specific measurements need to be devised to get at this problem. Also, the principle that if transfer effects are to occur they must be specifically programmed is one which seems to apply. (In this study, only hints that such effects occurred were obtained.)

Implications

Further research seems indicated from this pilot study. Results should be more stringently measured through statistical techniques, e.g., significant differences, if any, should be calculated between pre- and post-concert questionnaire responses. (Such techniques were allowed for but not employed in the pilot study.)

Further studies should evaluate relative effectiveness of methods of presenting the music. Evaluation of results should employ other techniques besides pre- and post-concert questionnaires, such as case studies and interviews, experimental sampling of choice-behavior toward music preferences through operant methods, behavior analysis ratings, projective tests, and tests of personality.[8]

The highly probable value of extension of the use of "live" music performances as an effective means of education in music is implied by this study, while at the same time the need for careful and widespread evaluation is recognized. This implication may extend to other areas of education where the "live" performance, especially by professionals, may be useful, e.g., in dramatizing literature and history. The use of live music performance to teach extra-musical facts in other subject matter areas and to influence attitudes are other implications.

It is recognized that future studies need to scientifically study the problem of the relative value of the live performance compared with recorded performances.

What are the implications for the "expanding horizons for Music Therapy?" Music Therapy principles, practices, and research techniques all may be pertinent. The evolving role of the Music Therapist in the comprehensive community mental health movement almost demands that the MMT concern himself with education and the schools. Experiences of Music Therapists working in special education programs in public schools already have been reported. Several reports also have been made of the need for and use of Music Therapy in a variety of community health settings, some overlapping the public schools (e.g., juvenile [illegible] courts). Is it not logical that the Music Therapists apply his principles to "compensatory education for the disadvantaged?"

Music Therapists might well anticipate expanding their horizons to cooperative work with music educators and music performers, both professional and volunteer, and the sharing of their knowledge and special skills in joint projects in the school. Evaluation of results of these efforts are as important as evaluation in therapy—a technique which the well-trained therapist should be able to apply. Another

example of what the Music Therapist might share in the school situation is his knowledge of the use of the mood influences of music. This might well apply to planning of live music performances for their best educational effect.

On the other hand, a reappraisal of the use of live performance of music in clinical situations might be in order for the Music Therapist, in view of the implications seen in educational applications. If involvement between performer and listener can be so immediate and effective this may be extremely important to Music Therapy, where involvement is a key to beginning effective therapeutic relationships.

The distant horizon for the Music Therapist, as for every health worker, is "preventive medicine." Are the present developments in music education, as seen through the effectiveness of live music performances, plus the increasing need for Music Therapists in comprehensive community health programs, actually two spirals or "dust-devils" which will soon converge and join forces moving toward an expanding horizon for Music Therapy?

FINAL SLIDE

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